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ferred a good photograph of the original colored on the spot by some artist who has the requisite sensitiveness to color, one by no means always found even among artists of no small fame.

One might have supposed, and doubtless the eminent dilettante who founded the society did suppose that frescoes, at any rate, owing to the somewhat hard and flat method of their making, would be peculiarly grateful in adapting themselves to the old-fashioned color lithography. Yet if one examines the print after Massaccio and Filippino Lippi, "Sts. Peter and Paul Raising the King's Son from the Dead," in the Beancacci Chapel, at the Carmine, Florence, one sees that the grainy quality of the fresco is not reproduced and the peculiar cool depth of the original is missed. On the other hand, the oils by the brothers van Eyck lack the richness and glow of that medium. There is, in fact, a deadly effect of average, of commonplace, over most of these color prints which seriously impairs their value to artists and sensitive amateurs. Ruskin may not have felt this, for he was absorbed in many other things, and indeed approached art from the literary side, his great value as a critic consisting in his power to rouse people to think of art through his splendid gift of rhetoric.

Comparing the modern color-print as aided by the photograph with these color-lithographs one finds that within certain limitations the later is the better method. It does not eliminate entirely the man between. But while restricting the number of colors which it can reproduce with faithfulness, it does render exactly the drawing of the original and some of the colors. It will even reproduce the grain of the wood or canvas, a thing that is of great importance in many old pictures; and while by no means a method which is perfect, yet on the whole it approaches far closer to the original than the cold and lifeless products of the lithographic stone.

N. A.



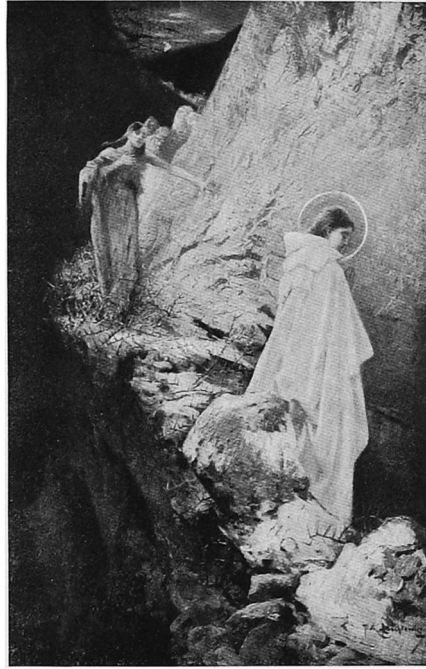
### SOME RECENT ART SALES

The paintings owned by the estate of Henry Sheldon of Brooklyn were sold at public sale in Philadelphia. Among the most noteworthy pictures was J. L. Gérôme's "Tiger Hunt in India," which brought \$1,300, and François Augusti Bonheur's "Castle in Fontainebleau Forest," for which \$1,800 was paid. A large Bouguereau, entitled "Innocence," representing a mother coming down some steps and carrying a child and a lamb in her arms, brought \$7,400. A Ziem, representing the "Grand Canal, Port du Rialto, Venice," sold for \$3,900. And an exquisite pastel by Jules Breton, "The Gleaner," brought \$3,000. A J. L. Gérôme, an interior scene of "Prayer in

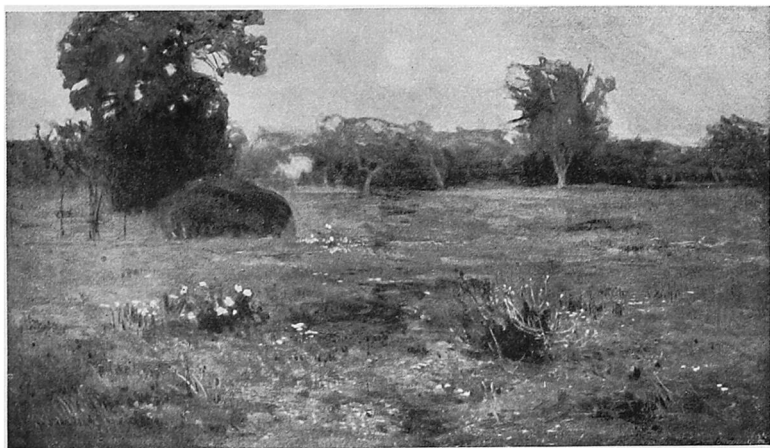
the Blue Mosque," sold for \$1,450. "La Jeunesse," by Lefebvre, brought \$1,000. A large picture, "Le Murmure de la Source," by Seignac, a pupil of Bouguereau, sold for \$850; and a highly colored Laissement, "In the Garden of the Vatican," brought the same amount. "An Algerian Guard," by Pasini, sold for \$825, and a good example of Ralli brought \$800. An interesting water-color by Rosa Bonheur, of a "Deer in the Forest," sold for \$700, a satisfactory price.

✿ The sale of the collection of ancient and modern pictures belonging to the late Eugene Lyon took place in the Galerie Georges Petit, and brought together a large number of collectors and dealers. The total realized was 315,960 francs (\$63,192). The highest price paid was for a Corot, "Paysan à Cheval Dans la Campagne," which fetched 73,000 francs (\$14,600). Eleven years ago, at the Alexander Dumas sale, it brought 40,000 francs (\$8,000), so that its value has increased 33,000 francs (\$6,600).

✿ Advices from Paris say that the two days' sale of the Arsene Alexandre collection at the Georges Petit Gallery realized \$33,924. A Renoir pastel, "The Bathers," brought \$1,460, and a plaster bust, by Carries, "A Russian Beggar," \$740. M. Daumier's "Le Fardeau" brought 14,000f. (\$2,800); M. Fantin-Latour's "La Source" went to M. Felix Girard for 6,950f. (\$1,390); M. Le Renoir's "La Baigneuse Accoudee" and "La Baigneuse," two nude pendants, brought 11,000f. (\$2,200); M. Cagnacq-Pettit paid 2,350f. (\$470) for M. Raffaelli's "Vue de St. Etienne"; M. Dumont-Blot gave 1,150f. (\$230) for M. Toulouse-Lautrec's "Le Refectoire"; M. Helleu's "La Lecture" brought 1,850f. (\$370); and M. Dannat's "Daria la Bonita" 1,820f. (\$364).



OVER THE THORNY PATH  
By Piotr Stachiewicz



MOONRISE

By Jan Stanislawski

♣ Raeburn's portrait of Sir John Sinclair of Ulster was sold at Willis' auction rooms to Martin Colnaghi for \$73,500. A Gainsborough picture of the duchess of Devonshire fetched \$47,250.

♣ At the sale of modern pictures and drawings from the collection of the late Ernest Gampart, consul-general for Spain, at Christie's, the following are some of the prices: "Dedication to Bacchus," by Sir Alma-Tadema, on the panel exhibited at Chicago in 1893, \$29,400; "On the Alert," by Rosa Bonheur, \$16,275; "The Picture Gallery," by Sir Alma-Tadema, \$13,125; "A Noble Venetian," being a portrait of J. L. C. Meissonnier under that guise, by himself, dated 1866, \$7,180; "A Foraging Party," by Rosa Bonheur, \$6,560; "Fair at Seville" and "The Sick Child," by J. Domingo, \$4,885; "Le Chien de Chasse," by Rosa Bonheur, \$2,885; "St. Vincent de Paul," by L. Bonnat, \$2,625.

♣ The recent sale at Christie's of the F. Manly Sims collection of old masters did not create much interest except in one instance, and this was quite unexpected. Late in the sale there was offered a set of twelve sketches, illustrations in charcoal, and wash, by Fragonard. Nobody seemed to take much interest in this set at first, and when the bidding started at the small price of five dollars no one dreamed that such a sensational fight for the possession of these modest looking drawings, yet rare works of art, would ensue. Bidding waxed keener and keener, and much amazement was displayed among many of the spectators when \$500 was reached. But they had more cause for surprise when the money ran up with rapidity until \$5,000 was bid.

It was then discovered that a sharp contest was taking place between Messrs. C. Barnard and Eyles. Still up went the price for what these gentlemen considered was a treasure to be won. After an exciting contest Mr. Barnard came out winner at a cost of \$5,300.

♣ That William Blake's work has lost none of its value to collectors is shown by the following prices paid for various of his productions at a recent sale at London: "Songs of Innocence and Experience," colored, 1818, \$1,500; "The Book of Thel," eight plates, 1879, \$385; "Europe," seventeen plates, 1794, \$1,015; "Urizen," twenty-seven plates, 1794, \$1,535; "Marriage of Heaven and Hell," twenty-seven plates, \$1,300; original inventions for "L'Allegro" and "Il Penseroso," twelve drawings in colors, \$9,800; "Illustrations of the Book of Job," original drawings and proof engravings, 1825, \$28,000. The total for eighteen lots reached the sum of \$48,881.

♣ A sale of pictures at the hotel Drouot realized 48,000 francs (\$9,600). The principal prices were "Scotch Greyhounds," by Troyon, bought by M. LeRoy, for 18,000 francs (\$3,600); "Reverie," a figure of a woman, by Lenoir, bought by M. Cahn for 13,300 francs (\$2,660); a "Femme a l'Eventail," by Lenoir, which brought 10,000 francs (\$2,000). Lenoir, it is said, received 150 francs (\$30) for painting "Reverie," twenty years ago.



YORKTOWN, OCTOBER 17, 1781  
By Jan V. Chelminski